



SONGS  
*from*  
MOTHER GOOSE



Sidney Homer



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**SONGS *from* MOTHER GOOSE**  
**for VOICE and PIANO**  
**SET TO MUSIC by**  
**Sidney Homer**  
**OPUS 36**

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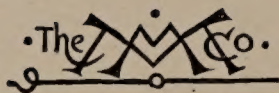
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SONGS FROM MOTHER GOOSE





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## FOREWORD

My editor insists that I say something about the circumstances which led to the writing of these songs. They were written in response to a frequently repeated request from my wife for some songs that "the whole family could sing together." As we are a large family and the youngest member, Joy, is but four years old, it did not seem possible that anything that she could grasp would appeal to the others.

But, one day, in the midst of other work, I came across some selections from Mother Goose. I realized that here was something which could be equally enjoyed by children of all ages, and even by "grown ups" who are children at heart, and from this resulted the present set of songs. They were written without any particular age in mind. Thus, little Joy sings most of them by heart, while at the same time Mrs. Homer and our eldest daughter, Louise, have found a place for them in their song recitals.

Mother Goose has something for everybody. The wit, humor, and affectionate spirit which fill these rhymes help to show us how much we all have in common and what an artificial and unnecessary barrier age is, anyway.

SIDNEY HOMER

BOLTON-ON-LAKE GEORGE, N. Y.







PART ONE





Some like it in the pot, nine days old.



# Pease-pudding Hot, Pease-pudding Cold

Allegro Maestoso

*f heavily*

Pease - pud - ding hot, Pease pud - ding cold,

*f legato*

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains the lyrics "Pease - pud - ding hot, Pease pud - ding cold,". The piano accompaniment is in bass clef with the same key signature and time signature. It begins with a forte (*f*) dynamic and a *legato* marking. The piano part consists of a series of chords and single notes, with a slur over the first four measures.

Pease - pud - ding in the pot, nine days old,

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Pease - pud - ding in the pot, nine days old,". The piano accompaniment continues with a similar pattern of chords and notes, maintaining the *f* dynamic and *legato* style.

Some like it hot, some like it cold,

*cresc.* *rit.*

*cresc.* *rit.*

The third system of music concludes the piece. The vocal line contains the lyrics "Some like it hot, some like it cold,". The piano accompaniment features a crescendo (*cresc.*) leading into a ritardando (*rit.*) section. The dynamics and tempo markings are clearly indicated above and below the piano part.



*a tempo*

Some like it in the pot, nine days old.

*a tempo*

*ff* *dim.* *rit.*

## Hey, Diddle Diddle

*Vivace rollicking*

*p*

Hey, did - dle did - dle, the cat and the fid - dle, The

*p*



*cresc.*

cow jumped ov - er the moon; The

*cresc.*

lit - tle dog laughed to see such sport, And the

*dim.* *rit.*

dish ran a-way with the spoon.

*dim.* *rit.*



# Little Jack Horner

Andante con moto

*mf simply*

Lit - tle Jack Horn - er sat in a cor - ner

The first system of the musical score for 'Little Jack Horner'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a 12/8 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef, both with a 12/8 time signature. The tempo is 'Andante con moto' and the dynamic is 'mf simply'. The lyrics are 'Lit - tle Jack Horn - er sat in a cor - ner'.

Eat - ing a Christ - mas pie; He

The second system of the musical score. The vocal line continues with the lyrics 'Eat - ing a Christ - mas pie; He'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are 'Eat - ing a Christ - mas pie; He'.

put in his thumb and pull'd out a plum, And said,

The third system of the musical score. The vocal line continues with the lyrics 'put in his thumb and pull'd out a plum, And said,'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are 'put in his thumb and pull'd out a plum, And said,'.



What a good boy am I.

This musical score is for the song "What a good boy am I." It features a single vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The melody is simple, consisting of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

## Little Miss Muffet

Lit - tle Miss Muf - fet sat on a tuf - fet,

This is the first line of the musical score for "Little Miss Muffet." It includes a vocal line and a piano accompaniment. The time signature is 12/8, indicated by the '12' over the '8' in the treble clef. The melody is in treble clef, and the piano accompaniment is in grand staff.

Eat - ing of curds and whey; There

This is the second line of the musical score for "Little Miss Muffet." It continues the vocal line and piano accompaniment from the first line. The time signature remains 12/8. The melody is in treble clef, and the piano accompaniment is in grand staff.



came a great spi - der, And sat down be - side her, And

fright - end Miss Muf - fet a - way.

### There was a Crooked Man

*f* Allegro dramatically

There was a crook-ed man, And he went a crook-ed mile, He



found a crook-ed six-pence a-against a crook-ed stile: He

*cresc.*

bought a crook-ed cat, Which caught a crook-ed mouse, And they

all lived to-geth-er in a lit-tle crook-ed







Moth-er came and caught her, And whipp'd her lit-tle daughter For

spoil - ing her nice new clothes.

### Barber, Barber, shave a Pig

*Allegro gaily*

Bar - ber, bar - ber, shave a pig,



How man - y hairs will make a wig?

"Four and twen - ty, that's e - nough"

Give the bar - ber a pinch of snuff.



# Little Boy Blue

Andante

*p* affectionately

Lit - tle boy blue, Come blow your horn, The

The first system of the musical score for 'Little Boy Blue'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The tempo is marked 'Andante' and the dynamic is '*p* affectionately'. The lyrics 'Lit - tle boy blue, Come blow your horn, The' are written below the vocal line. The piano part consists of chords and single notes, with a long melodic line in the bass clef.

sheep's in the mea - dow, the cow's in the corn; But

The second system of the musical score. The vocal line continues with the lyrics 'sheep's in the mea - dow, the cow's in the corn; But'. The piano accompaniment continues with chords and single notes, maintaining the 12/8 time signature.

where is the boy that looks af - ter the sheep? He's

The third system of the musical score. The vocal line continues with the lyrics 'where is the boy that looks af - ter the sheep? He's'. The piano accompaniment continues with chords and single notes, maintaining the 12/8 time signature. The dynamic '*piu animato*' is written above the vocal line and below the piano part.



*rit.*

un - der a hay - cock, fast a - sleep.

*più lento*

Will you a - wake him? No, not I, For

*piu lento*

*a tempo*

if I do, he'll be sure to cry,

*a tempo*



*rit.*

he'll be sure to cry.

*dim.* *rit.*

## Ding, Dong, Bell

**Allegro**

*impressively*

***f***

Ding, dong, bell,

***f***

*con pedale*

Pus-sy's in the well! Who put her in?



Lit-tle Tom-my Green. Who pulled her out?

*sf*

Lit-tle Tom-my Trout. What a naughty boy was that To

try and drown poor pus-sy cat, Who

*rit.*

*sf*



*dim.*

nev - er did him an - y harm, But

*dim.*

killed the mice in his fa - ther's barn.

*p*

## Pussy Cat, Pussy Cat, where have You been?

Lento

*demurely*

Pus - sy cat, pus - sy cat, where have you been?

*p*



I've been to Lon - don to vis - it the Queen,

This system contains the first line of the song. The vocal melody is on a single staff in G major (one flat). The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment. The lyrics are 'I've been to Lon - don to vis - it the Queen,'.

Pus - sy cat, pus - sy cat, what did you there? I

This system contains the second line of the song. The tempo marking *rit.* (ritardando) appears above the vocal staff. The piano accompaniment also features a *rit.* marking. The lyrics are 'Pus - sy cat, pus - sy cat, what did you there? I'.

fright-ened a lit-tle mouse un-der the chair.

This system contains the third line of the song. The tempo marking *piu lento dim.* (faster and softer) appears above the vocal staff. The piano accompaniment also features a *piu lento dim.* marking. The lyrics are 'fright-ened a lit-tle mouse un-der the chair.'.



# Old King Cole

# Allegro

*f* jovially

*f* *jovially*

Old King Cole was a mer-ry old soul, And a

*f*

mer - ry old soul was he; He

called for his pipe, and he called for his bowl, and he



called for his fid - dlers three,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains seven eighth notes: G4, A4, B4, C5, D5, E5, and F5. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The right hand has a whole note chord of G4 and B4, followed by a half note chord of A4 and C5, and then a whole note chord of D5 and F5. The left hand has a whole note chord of G3 and B2, followed by a half note chord of A3 and C4, and then a whole note chord of D4 and F4.

*mf*  
Ev' - ry fid - dler, he had a fid - dle, and a

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic marking. It contains ten eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The piano accompaniment features a right hand with a whole note chord of G4 and B4, followed by a half note chord of A4 and C5, and then a whole note chord of D5 and F5. The left hand has a whole note chord of G3 and B2, followed by a half note chord of A3 and C4, and then a whole note chord of D4 and F4.

ve - ry fine fid - dle had he;

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains seven eighth notes: G4, A4, B4, C5, D5, E5, and F5. The piano accompaniment features a right hand with a whole note chord of G4 and B4, followed by a half note chord of A4 and C5, and then a whole note chord of D5 and F5. The left hand has a whole note chord of G3 and B2, followed by a half note chord of A3 and C4, and then a whole note chord of D4 and F4.



Twoe twee-dle dee, twee-dle dee,

*dim.*

*rit.* went the fidd - lers — Oh, there's

*rit.* *p*

*piu lento* none so rare as can com - pare with King

*piu lento*



*rit.*

Cole and his fid - dlers three!

*rit.*

## Tommy Snooks and Bessie Brooks

Andante

*mf sedately*

As Tom - my Snooks and Bes - sie

*mf molto legato*

*p.*

Brooks were walk - ing out one Sun - day,

*poco rit. mf a tempo*

Says Tom-my Snooks to Bes-sie

*poco rit. mf a tempo*

*p.*

Brooks, "To-mor-row will be Mon-day."

*rit.*

# Andante Rock a-bye, Baby

*p lovingly*

Rock-a - bye ba - by, thy cra-dle is green;  
Hush-a - bye ba - by, on the tree top,

*p legato*



*rit.*

Fa - ther's a nob - le - man, Mo - ther's a queen; And  
 When the wind blows, the cra - dle will rock.

*rit.*

*a tempo*

Bet - ty's a la - dy and wears a gold ring; And  
 When the bough bends, the cra - dle will fall

*a tempo*

*rit.* *a tempo*

John-ny's a drum-mer, And drums for the King.  
 Downwill come ba - by, bough, cra - dle, and all.

*rit.* *p a tempo* *rit.*

# I had A Little Husband

Allegro

*mf* gaily

I had a lit - tle hus - band No

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment starts with a half note G3 in the bass and a half note Bb3 in the treble, followed by a series of chords and single notes.

big - ger than my thumb, I

The second system of the musical score. The vocal line continues with eighth notes G4, A4, Bb4, C5, and D5, ending with a half note E5. The piano accompaniment continues with chords and single notes, maintaining the gaily tempo.

put him in a pint pot, And there I bade him drum. I

The third system of the musical score. The vocal line continues with eighth notes E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, and D7. The piano accompaniment continues with chords and single notes, concluding the phrase.



bought him a lit-tle horse, That gal-loped up and down; I

*rit. cresc.*  
brid-led him and sad-dled him, And sent him out of town. I  
*rit. cresc.*

*f a tempo*  
gave him some gar-ters To gar-ter up his hose,  
*f a tempo*

*rit.* *a tempo*

And a lit - tle hand-ker-chief, To wipe his pret-ty nose.

*mf* *rit.* *a tempo*

## The Queen Of Hearts

Lento

*mf* *tranquillo*

The Queen of Hearts She made some tarts,

*mf*

All on a Sum - mer's day; The



Knave of Hearts He stole those tarts, And

with them ran a - way; The

*cresc.*  
King of Hearts Called for the tarts, And  
*ff cresc.*

*dim.* *rit.*

beat the Knave full sore; The

*dim.* *rit.*

*piu lento*

Knave of Hearts Brought back the tarts And

*p piu lento*

vowed he'd steal no more!



# Solomon Grundy

Energico  
*f* relentlessly

Sol - o - mon Grun - dy, Born on a Mon - day,

*f marcato*

The first system of the musical score for 'Solomon Grundy'. It consists of three staves. The top staff is a single treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melody of eighth notes. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is a treble clef, and the bottom staff is a bass clef. Both have a key signature of two flats and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand. Dynamic markings include 'f' (forte) and 'marcato' (marked). There are also accents (>) over certain notes in the piano part.

Christ-ened on Tues - day, Mar-ried on Wednes - day,

The second system of the musical score. It continues the melody and piano accompaniment from the first system. The lyrics 'Christ-ened on Tues - day, Mar-ried on Wednes - day,' are written below the top staff. The musical notation follows the same structure as the first system, with a treble staff for the melody and a grand staff for the piano accompaniment.

Ill on Thurs - day, Worse on Fri - day,

The third system of the musical score. It continues the melody and piano accompaniment. The lyrics 'Ill on Thurs - day, Worse on Fri - day,' are written below the top staff. The musical notation follows the same structure as the previous systems.

*cresc.* *ff rit.*

Died on Sat - ur - day, Bur - ied on Sun - day,

*cresc.* *ff rit.*

*a tempo*

This is the end of Sol - o - mon Grundy.

*a tempo*

## The House that Jack Built

*Allegro gaily, with increasing animation throughout*

*f*

This is the house that Jack built. This is the malt that



lay in the house that Jack built.

*p* *cresc. e accel.*

This is the dog that wor-ried the cat That

*p* *cresc. e accel.*

*frit.* *a tempo* *rit.*

killed the rat That ate the malt That lay in the house that Jack built.

*frit.* *a tempo* *rit.*

*mf più lento*

This is the mai - den all for - lorn That

*mf più lento*

*a tempo*

milked the cow with the crump - led horn, That

*a tempo*

*cresc. e accel.*

tossed the dog That wor - ried the cat, That

*cresc. e accel.*



*frit.*

killed the rat That ate the malt That

*frit.*

*a tempo* *rit.*

lay in the house that Jack built.

*a tempo* *rit.*

*f a tempo*

This is the man all tat - tered and torn, That

*f a tempo*

*p più lento*

kissed the maid - en all for - lorn, That

*p più lento*

*a tempo*

milked the cow with the crump - led horn, That

*a tempo*

*cresc. e accel.*

tossed the dog That wor - ried the cat, That

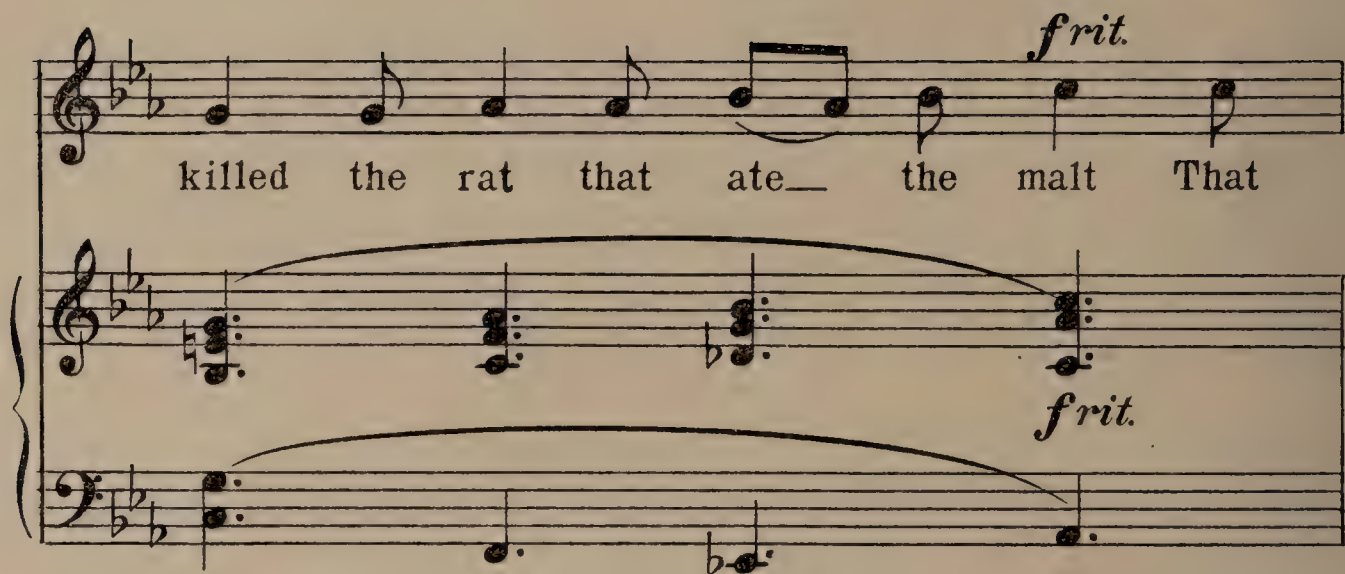
*cresc. e accel.*



*frit.*

killed the rat that ate the malt That

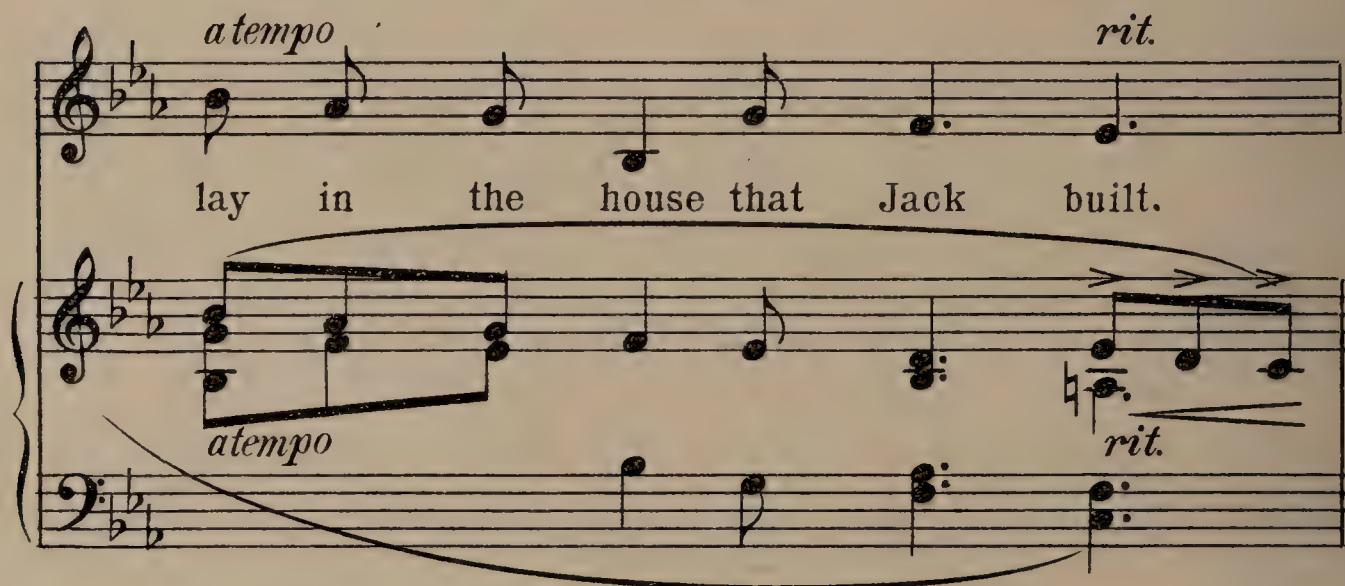
*frit.*



*a tempo* *rit.*

lay in the house that Jack built.

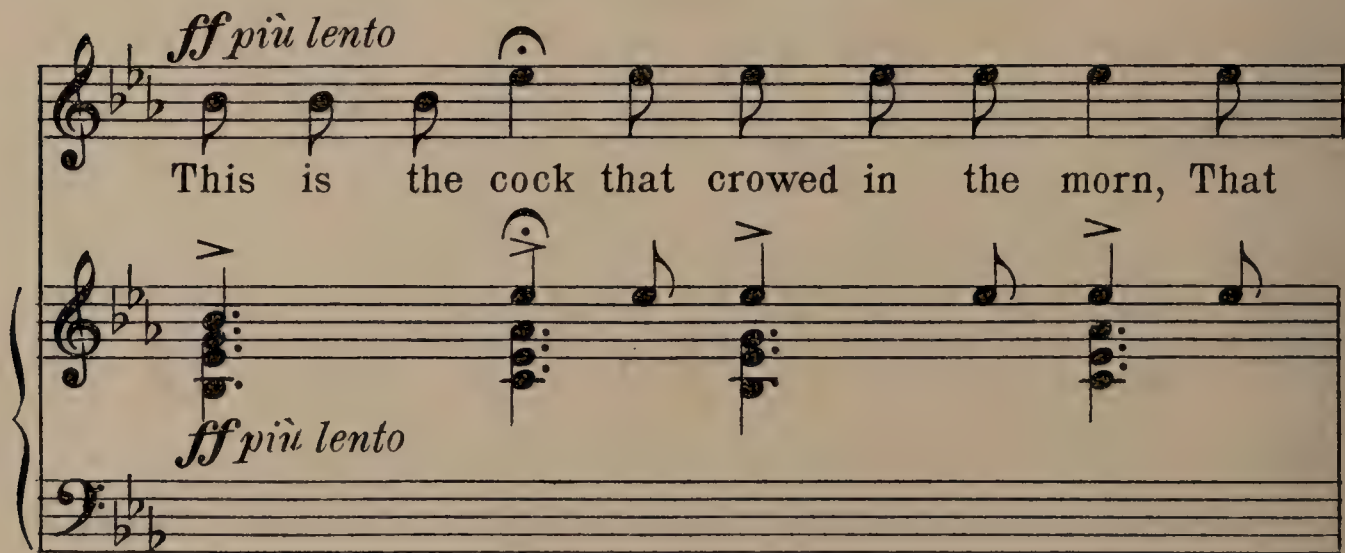
*a tempo* *rit.*



*ff più lento*

This is the cock that crowed in the morn, That

*ff più lento*



*f a tempo*

waked the priest all shav - en and shorn, That

*f a tempo*

mar - ried the man - all tat - tered and torn That

*mf più lento*

kissed the maid - en all for - lorn, That

*mf più lento*



*a tempo*

milked the cow with the crump-led horn, That

*a tempo*

*cresc. e accel.*

tossed the dog That wor-ried the cat, That

*cresc. e accel.*

*frit.*

killed the rat That ate the malt. That

*frit.*

*a tempo* *rit.* *a tempo*

lay in the house that Jack built.

*rit.* *a tempo cresc.*

*ff più lento*

This is the farm - er sow - ing the corn, That

*ff più lento*

*a tempo*

kept the cock that crowed in the morn, That

*a tempo*



*accel.*

waked the priest all shav - en and shorn, That

mar - ried the man all tat - tered and torn, That

*mf più lento*

kissed the maid - en all for - lorn, That

*mf più lento*

*a tempo*

milked the cow with the crump - led horn, That

*a tempo*

*cresc. e accel.*

tossed the dog. That wor - ried the cat, That

*cresc. e accel.*

*frit.*

killed the rat that ate the malt That

*frit.*



*ff* *lento* *rit.*

lay in the house that Jack\_\_\_\_\_

*ff* *lento* *rit.*

*prestissimo*

built.\_\_\_\_\_

*fff* *prestissimo*

*rit.*

*rit.*

## PART TWO





And "How d' you do?" again.

# Mistress Mary, Quite Contrary

Andante

*p with gentleness*

Mis - tress Ma - ry, quite con - tra - ry,

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piano accompaniment starts with a whole rest, followed by a half note G3, and then chords of G3-B3 and G3-D4. A piano dynamic marking 'p' is placed above the piano staff.

*p.*

How does your gar - den grow? — With

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes F5, E5, D5, C5, and B4. The piano accompaniment features a half note G3 and a half note F3. A piano dynamic marking 'p.' is placed below the piano staff.

*p.*

cock - le shells, and sil - ver bells, And

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes F5, E5, D5, C5, and B4. The piano accompaniment features a half note G3 and a half note F3. A piano dynamic marking 'p.' is placed below the piano staff.

*p.*



*rit.*

pret - ty maids all in a

*atempo dim.*

row

*atempo dim.*

*p.*

## Hickory, Dickory, Dock

*Allegro with imagination*

*f*

Hick - or - y, dick - or - y, dock, — The

*f*

*pp a tempo*

in.

*pp a tempo*

The piano introduction consists of three measures. The right hand has a whole rest in the first measure, followed by a half note G4 in the second and a half note F4 in the third. The left hand has a whole rest in the first measure, followed by a half note G3 in the second and a half note F3 in the third. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

## See-Saw Sacradown

*Grazioso with warmth*

*mf*

See - saw sac - ra - down,

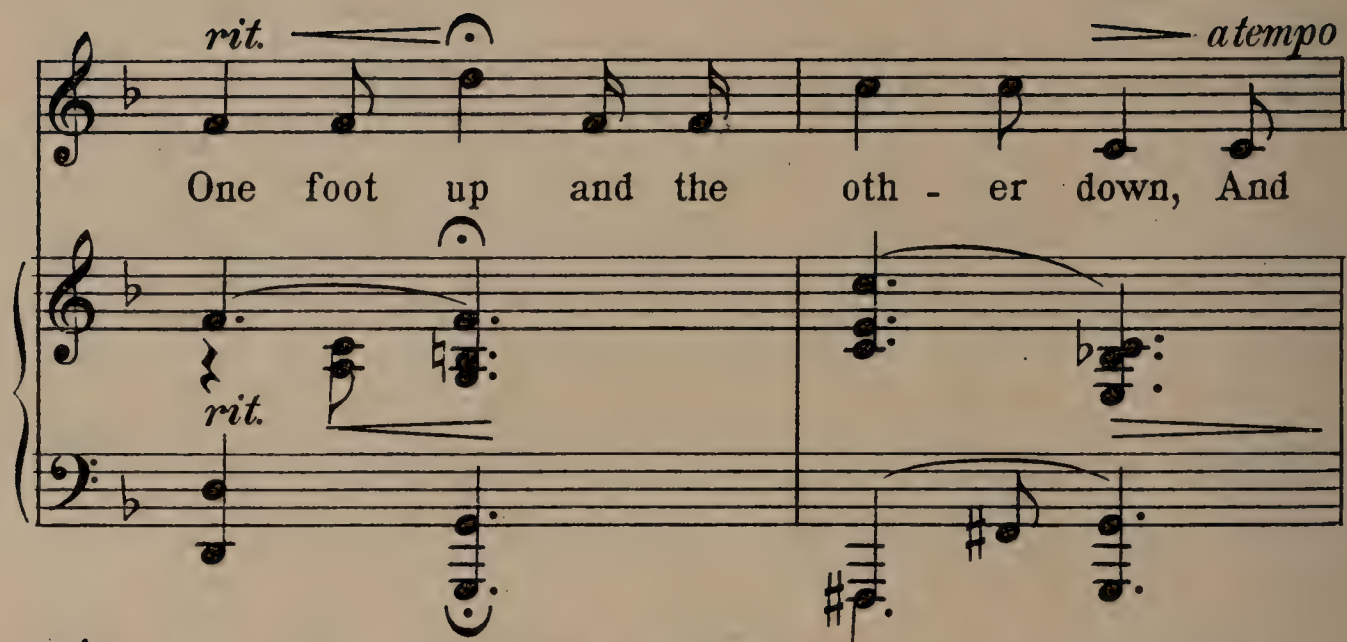
*mf legato*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a 6/8 time signature. It starts with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment is in a grand staff with a key signature of three flats and a 6/8 time signature. The right hand has a half note G4, followed by a half note F4, and then a half note E4. The left hand has a half note G3, followed by a half note F3, and then a half note E3. The piano part is marked *mf legato*.

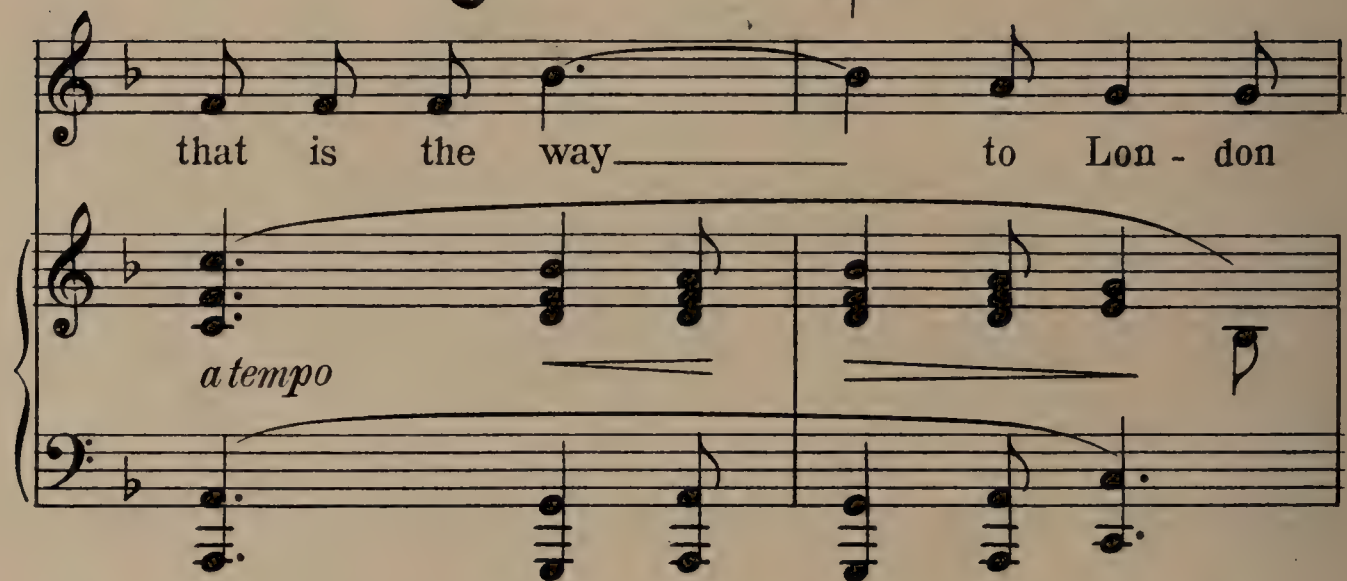
Which is the way to Lon - don town?

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a 6/8 time signature. It starts with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment is in a grand staff with a key signature of three flats and a 6/8 time signature. The right hand has a half note D4, followed by a half note C4, and then a half note B3. The left hand has a half note D3, followed by a half note C3, and then a half note B2. The piano part is marked *mf legato*.



*rit.*  *a tempo*

One foot up and the oth - er down, And

 *a tempo*

that is the way \_\_\_\_\_ to Lon - don

 *a tempo*

town. See - saw sac - ra - down,

*rit.*

That is the way to Lon - don town.

*rit.*

This musical score is for the song 'That is the way to London town.' It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a 'rit.' (ritardando) marking. The piano accompaniment also includes a 'rit.' marking. The melody is simple and catchy, with the lyrics 'That is the way to Lon - don town.' written below the vocal line.

## Little Willie Winkle

*Allegretto daintily*

*mf*

Lit - tle Wil - lie Wink - le, Runs through the town,

*mf legato*

This musical score is for the song 'Little Willie Winkle'. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb), and the time signature is common time (C). The tempo is marked 'Allegretto daintily'. The vocal line begins with a 'mf' (mezzo-forte) marking. The piano accompaniment also includes a 'mf legato' marking. The melody is simple and catchy, with the lyrics 'Lit - tle Wil - lie Wink - le, Runs through the town,' written below the vocal line.

*rit.*

Up - stairs and down - stairs, In his night - gown,

*rit.*

This musical score is for the song 'Up - stairs and down - stairs, In his night - gown,'. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb), and the time signature is common time (C). The tempo is marked 'rit.' (ritardando). The vocal line begins with a 'rit.' marking. The piano accompaniment also includes a 'rit.' marking. The melody is simple and catchy, with the lyrics 'Up - stairs and down - stairs, In his night - gown,' written below the vocal line.



*a tempo*

Rap-ping at the win-dow, Cry-ing through the lock,

*a tempo*

*rit.* *a tempo*

"Are the chil-dren in their beds? For now it's eight o'-clock."

## Simple Simon

*Allegretto naively*

*mf*

Sim - ple Sim - on met a pie - man

*mf* *legato*

Go - ing to the fair; Says Simp-le Sim - on

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains eight measures of music, with the lyrics 'Go - ing to the fair; Says Simp-le Sim - on' written below it. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace. It also consists of eight measures, with the first four measures having a long slur over them. The lyrics are aligned with the vocal line.

to the pie - man, "Let me taste your ware."

The second system of music continues the vocal line and piano accompaniment. The vocal line has eight measures with the lyrics 'to the pie - man, "Let me taste your ware."' The piano accompaniment has eight measures, with a long slur over the first four measures. The lyrics are aligned with the vocal line.

Says the pie - man to Sim - ple Sim - on,

The third system of music continues the vocal line and piano accompaniment. The vocal line has eight measures with the lyrics 'Says the pie - man to Sim - ple Sim - on,'. The piano accompaniment has eight measures, with a long slur over the first four measures. The lyrics are aligned with the vocal line.



*p*

"Show me first your pen - ny;" Says Sim - ple Sim - on

*p*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The second measure contains a half note G4 with a fermata above it, marked with a piano (*p*) dynamic. The third measure consists of two eighth notes, F4 and E-flat4. The bottom staff is a piano accompaniment in bass clef. The first measure has a whole note G3. The second measure has a whole note F3. The third measure has a whole note E-flat3, marked with a piano (*p*) dynamic.

to the pie - man, "In - deed I have not an - y."

This system contains the next two staves of music. The top staff continues the vocal line from the first system. It begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The second measure contains a half note G4 with a fermata above it. The third measure consists of two eighth notes, F4 and E-flat4. The bottom staff continues the piano accompaniment. The first measure has a whole note G3. The second measure has a whole note F3. The third measure has a whole note E-flat3.

*mf*

This system contains the final two staves of music. The top staff is a piano solo in treble clef, consisting of a whole note G4. The bottom staff continues the piano accompaniment. The first measure has a whole note G3. The second measure has a whole note F3. The third measure has a whole note E-flat3.

# I went Up One Pair of Stairs

Andante con moto

*mf artfully*

I went up one pair of stairs. I

Just like me.

*mf*

This system contains the first three staves of music. The top staff is the vocal line in 5/4 time, starting with a treble clef and a key signature of two flats. It contains the lyrics 'I went up one pair of stairs. I'. The middle staff is a single-line accompaniment, also in 5/4 time, with the lyrics 'Just like me.' below it. The bottom staff is a piano accompaniment in 5/4 time, with a treble and bass clef, a key signature of two flats, and a dynamic marking of *mf*. It features a melodic line in the bass and a chordal accompaniment in the treble.

went up two pairs of stairs. I

Just like me.

This system contains the next three staves of music. The top staff continues the vocal line with the lyrics 'went up two pairs of stairs. I'. The middle staff continues the single-line accompaniment with the lyrics 'Just like me.' below it. The bottom staff continues the piano accompaniment, maintaining the same structure and dynamics as the first system.



*cresc.*

went in - to a room. I

*cresc.*

Just like me.

*cresc.*

looked out of a win - dow. And

Just like me.

*f rit.*

there I saw a mon-key.

Just like me.

*a tempo*

*f rit.* *p* *rit.*

## To Market, To Market

Con moto

*f gaily*

To mar ket, to mar-ket, to buy a fat pig,

*f marcato*



Home a - gain, Home a - gain, danc - ing a jig;

Ride to the mar - ket to buy a fat hog,

Home a - gain, home a - gain, jig - ger - ty - jog;

To

mar-ket, to mar-ket to buy a plum-bun,

Home a - gain, home a-gain, Mar-ket is done. \_\_\_\_\_

*rit.*

*rit.*



# One Misty, Moisty Morning

*Andante in an aristocratic manner*

*mf*

One mist - y, moist - y morn - ing, When

*mf legato*

cloud - y was the weath - er, \_\_\_\_\_ I

chanced to meet an old . . man cloth-ed all in leath-er; -

*rit.*

He be-gan to com-pli-ment, And I be-gan to grin,

*rit.*

*rit.*

*a tempo*

*rit.*

"Howd'you do?" And "Howd'you do?" And "Howd'you do?" a-gain!

*a tempo*

*rit.*

# Humpty Dumpty sat on a Wall

*Allegro grazioso with charm* *mf*

Hump-ty Dump-ty

*mf legato*



sat on a wall, Hump-ty Dump-ty

had a great fall, Three score men and  
All the Kings hors-es and

*rit.* *a tempo*  
Three score more Can-not place Hump-ty Dumpty as he  
All the Kings men Can-not put to

was be - fore.  
geth - er a - gain.

*p*

# I love Six-pence, Pretty Little Six-pence

Vivace

*f*

I love six-pence, pret - ty lit - tle six - pence,

*f marcato*



*mf*

I love six - pence bet - ter than my life;

*mf legato*

I spent a pen - ny of it I spent an - oth - er,

*rit.*

*a tempo cresc.*

And took four-pence home to my wife—

*f*

to my wife.

*a tempo cresc.*

*f*

Oh, my lit - tle four-pence, pret-ty lit - tle four-pence

*mf* I love four - pence bet - ter than my life;

*rit.* I spent a pen - ny of it, I spent an - oth - er,

*cresc.* *rit.*



*a tempo*

And I took two-pence home to my wife- to my wife.

*a tempo*

Oh, my lit - tle two-pence, my pret - ty lit - tle two - pence,

I love two - pence bet - ter than my life;

*legato*

I spent a pen - ny of it, I spent an - oth - er,

And I took noth - ing home to my wife, home to my wife.

*frit.*  
Oh, my lit - tle noth - ing, my pret - ty lit - tle noth - ing,



*mf a tempo*

What will noth - ing buy for my wife?

*mf a tempo*

*cresc.*

I have noth - ing, I spend noth - ing,

*cresc.* *rit.*

*f a tempo*

I love noth - ing bet - ter than my wife,

*f a tempo*

I love noth - ing bet - ter than my wife

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter note 'I', followed by eighth notes for 'love', 'noth - ing', and 'bet - ter', and ends with a half note 'wife' followed by a line. The piano accompaniment features a treble and bass clef with chords and moving lines that support the vocal melody.

than my

The second system continues the piece in 2/4 time. It includes a 'rit.' (ritardando) marking above the vocal line and below the piano accompaniment. The vocal line has a half note 'than' and a quarter note 'my'. The piano accompaniment continues with chords and moving lines, ending with a fermata over the final chord.

wife.

The third system concludes the piece in 2/4 time. It features a 'ff a tempo' (fortissimo, at tempo) marking. The vocal line ends with a half note 'wife.' followed by a fermata. The piano accompaniment features a series of chords and moving lines, ending with a final cadence marked by a double bar line.



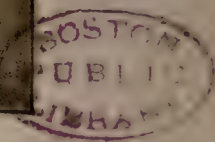


## PART THREE





And what will poor robin do then, poor thing?



## If All the World Were Apple-pie

*Allegro brightly*

*f*

If all the world were ap-ple-pie And all the sea were ink, And

*f marcato*

all the trees were bread and cheese What should we have to drink?

The musical score for 'If All the World Were Apple-pie' is written for voice and piano. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is 'Allegro brightly'. The voice part begins with a forte (f) dynamic. The piano accompaniment starts with a forte marcato (f marcato) dynamic. The lyrics are: 'If all the world were ap-ple-pie And all the sea were ink, And all the trees were bread and cheese What should we have to drink?'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

## Old Father Gray Beard

*Adagio with kindly humor*

*mf*

Old fath-er gray beard With-out tooth or tongue,

*mf legato*

The musical score for 'Old Father Gray Beard' is written for voice and piano. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is 'Adagio with kindly humor'. The voice part begins with a mezzo-forte (mf) dynamic. The piano accompaniment starts with a mezzo-forte legato (mf legato) dynamic. The lyrics are: 'Old fath-er gray beard With-out tooth or tongue,'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



*poco rit.*

Give me your fin - ger, I'll give you my

*poco rit.*

*a tempo*

thumb.

*a tempo*

### The North Wind doth blow

*Andante with feeling*

*mf*

The North Wind doth blow, And

*mf legato*

we shall have snow, And what will poor

rob - in do then, ————— Poor

thing? He'll sit in the barn And



keep him - self warm, And hide his head

*rit.*  
un - der his wing, Poor

thing.

*a tempo* *rit.*

# Baa, Baa, Black Sheep

*Andante con moto, gently*

Baa, baa, black sheep, Have you an - y wool?

*p legato*

Yes, sir, yes, sir, Three bags full;

One for my mas - ter, One for my dame, And

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood is indicated as 'Andante con moto, gently'. The first system contains the lyrics 'Baa, baa, black sheep, Have you an - y wool?'. The piano part for this system is marked 'p legato'. The second system contains the lyrics 'Yes, sir, yes, sir, Three bags full;'. The third system contains the lyrics 'One for my mas - ter, One for my dame, And'. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.



one for the lit - tle boy who lives in the lane.

## Mar'gret wrote a Letter

*Allegro grazioso with charm*

*mf*

Mar'gret wrote a let - ter, Sealed it with her fin - ger,

*mf legato*

*rit.*

Threw it in the dam, For the dus - ty mil - ler,

*rit.*

*a tempo*

Dus - ty was his coat, Dus - ty was the sil - ler,

*a tempo*

*rit.*

Dus - ty was the kiss I'd from the dus - ty mil - ler,

*rit.*

*a tempo*

If I had my pock-et Full of gold and sil - ler,

*a tempo*





Poor Cat Fright, Ran off with all her might, Be-

cause the dog was aft - er her,

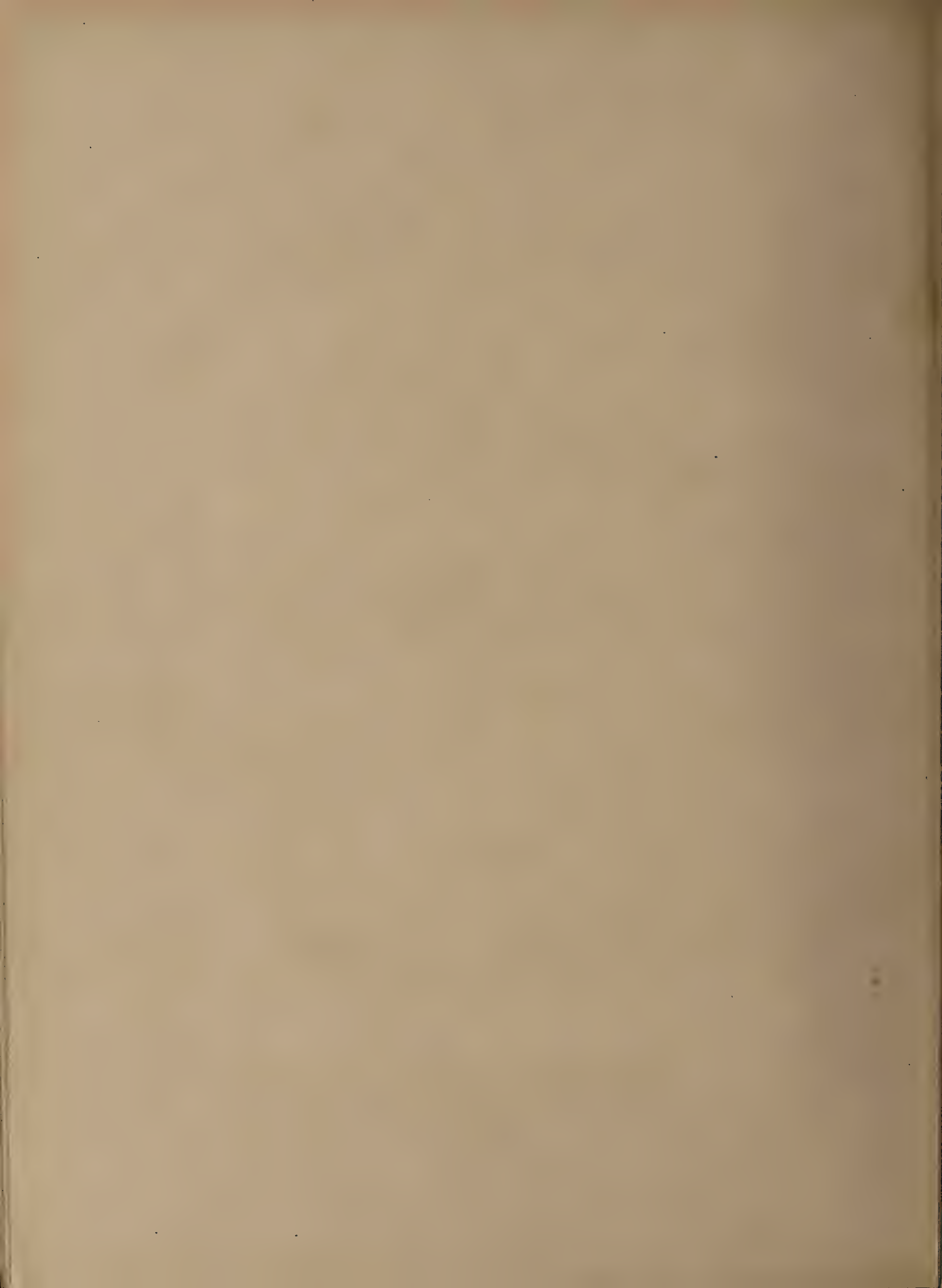
Poor Cat Fright

















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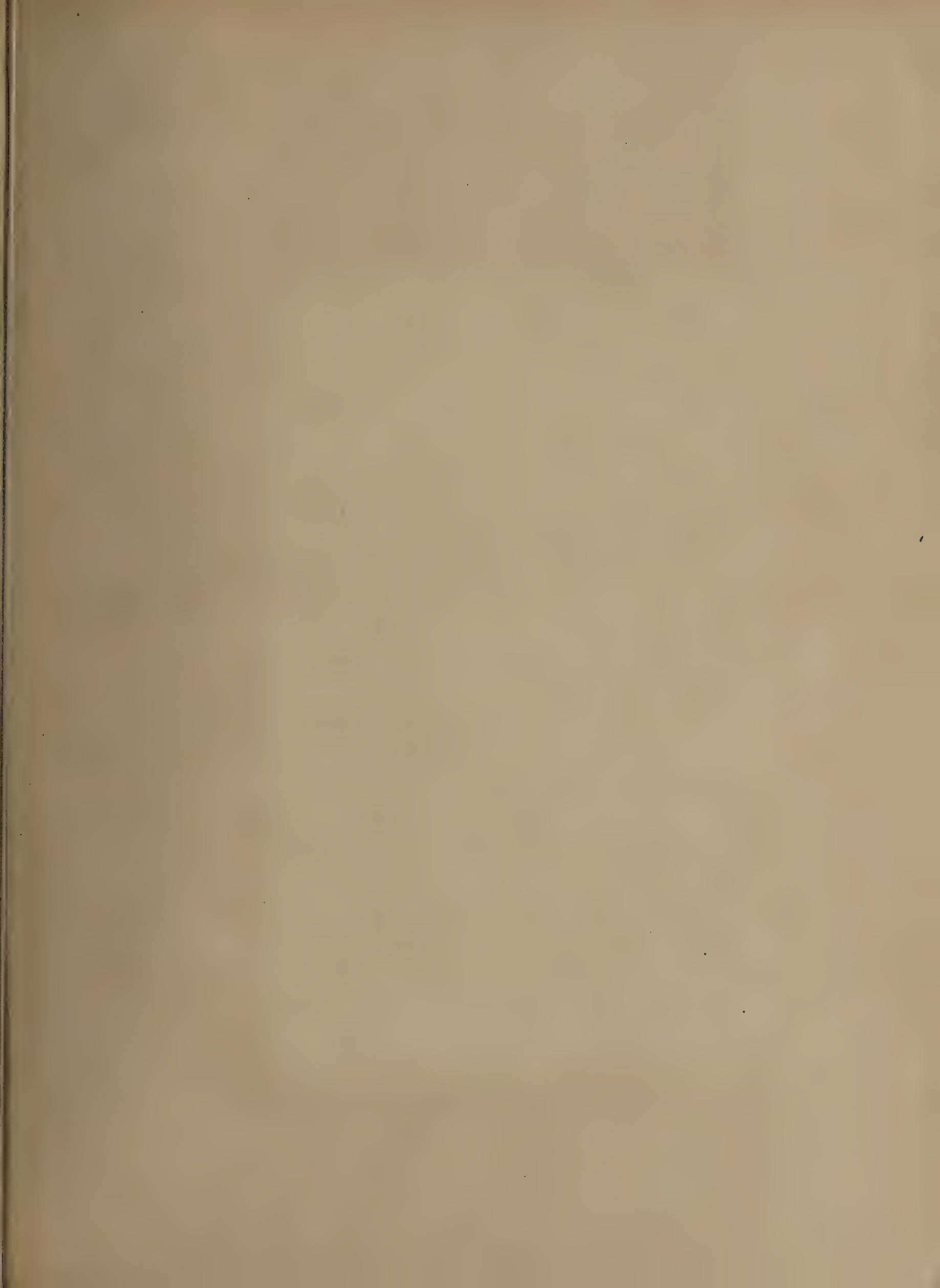




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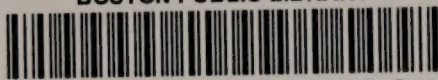
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